

The background of the entire cover is an abstract painting. It features a dense, layered composition of colors including deep blues, dark blacks, vibrant reds, and earthy browns. There are also patches of white and light green. The brushstrokes are thick and expressive, creating a sense of movement and depth. The overall effect is one of a complex, multi-textured artwork.

Guy Atkins
Troels Andersen

Asger Jorn

Revised Supplement

to the œuvre catalogue of his paintings
from 1930 to 1973

Borgen

Asger Jorn

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catalogue of his paintings from
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Asger Jorn in his studio, Colombes 1971.

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Preface

The first supplement to the œuvre catalogue of Asger Jorn's oil paintings appeared in 1986. It described one hundred paintings that had been discovered since the appearance of the third volume of the oeuvre catalogue *Asger Jorn: the final years* six years earlier. In addition, all entries from the appendixes of the preceding three volumes of the catalogue were included.

It was announced in that book that records of paintings not included in the catalogue and its supplement should in future be sent to Silkeborg Museum of Art. Thanks to the cooperation of a number of European and American institutions and private persons we have in the past twenty years been able to identify a further 123 oil paintings. In view of the growing number of untenable attributions, all precautions have been taken to secure reliable information about the provenance and history of the paintings included in the present edition. In some cases a technical investigation has also taken place.

Over the years we have received additional information about some of the paintings registered in the three volumes of the catalogue, providing titles for previously untitled works, corrections of dates and measurements. The new information gained is summarised in the section Dis-authentications, omissions, additions and corrections.

In recent years very few authentic paintings have emerged. We have therefore now decided to publish the revised supplement, and to consider the registration of Asger Jorn's oil paintings – spanning a period of 45 years of research – concluded. From now on Silkeborg Museum of Art will only confirm whether or not a particular work is registered.

T.A.

Part One

An interview with Pola Gauguin

Pola Gauguin (1883-1961), painter and art critic, son of Paul Gauguin. In his youth he studied architecture and exhibited as a painter before concentrating on art criticism.

Lived from 1910-1949 in Norway. He is the author of several books, including a biography of Edvard Munch (1933), two books on Munch's graphic work (1945-46) and a book on his father (1937). The interview with Asger Jorn appeared in *Dagbladet*, Oslo, August 29, 1945, under the heading 'Norwegian art in the eyes of an abstract painter'.

Dagbladet has had a visit from a young Danish artist called Asger Jorn who belongs to a very radical tendency in Danish art – the experimental painting. He has come to Norway in search of like-minded Norwegian artists to invite down to Copenhagen to exhibit in the autumn. The group, which was then called The Scandinavians, had an exhibition in Copenhagen in 1938 in which Sigurd Winge, amongst others, took part.

Danish artists have a tendency to gather in small groups of five, ten or twenty young artists who feel more or less the same about art and then they compete with other groups. We have nothing comparable in our art life.

The group Mr Jorn represents are neither Symbolists nor Surrealists, they are adherents of the abstract. Picasso, Kandinsky and Joan Miró are their prophets. Within this group Jorn has a prominent place. He writes articles in art periodicals and now, as mentioned, he has come to look at Norwegian art and offer invitations to a Copenhagen exhibition.

'What do you mean by the experimental painting?' we ask Mr Jorn, who is dressed in a plum-coloured shirt and bright red scarf and makes a strong contrast to his companion Sigurd Winge, who has no external artistic attributes – that is a thing of the past here.

'Our way is a markedly abstract colouristic painting,' he says. 'The pictorial idiom has gone through a renewal in Denmark that has not happened in either Norway or Sweden. One could say that in Sweden it came in quietly because the country was not at war. In Denmark the opposite occurred.'

'But didn't the Germans regard you as decadent artists?'

'Yes, they probably did, but they had neither the time or the forces to interfere in Danish cultural life.'

'But what about the Danish public?'

'There was a tendency in certain circles to attack us, but, on the other hand, there were large circles that would probably not have defended us, but nevertheless did not work against us for national and cultural reasons. So to that extent we had more fertile ground than we would have had in normal times.'

'You perhaps also made sales – and to high prices as here?'

'No, we have not noticed any big prices, not us young artists

at any rate. There is probably more art sold in Norway than in Denmark.'

'And what impression do you have of Norwegian art today?'

'I have seen a lot of the frescos you have here. But in them Norwegian art has failed the element of colour. And the painters use allegories, telling great narratives in the paintings. Frescos did not ought to be picture books that one colours in. The painters use literary instead of painterly effects. For most part in such a pompous style. The public have reacted healthily by chalking on the door, 'it is futile to fly without feathers'. The intimacy has gone, it is as if the artists had no life in them. Munch is a lovely painter and the exhibition shows that he was not a genius but a human being. One must not set him on a pedestal and make him inhuman. That exhibition has influenced me to have a more human vision in art than before. A myth must not be formed around Edvard Munch, not a myth that one worships and is afraid of. He belonged to a particular epoch and other things lie before us. But the colouristic attitude in Munch and Karsten, in the Swede Isakson and the Dane Weie, is the precondition for a new pictorial idiom.'

'What will that idiom consist of?'

'Well, when an artist sits and sketches a picture, a figure often comes out that is a kind of symbol, not a naturalistic symbol as in the frescos but a spontaneous figure, a mask concept that becomes an expression of something human, that is thus an unconscious symbol exactly as all our actions are symbolic, as even our clothes are symbolic.'

'But what about the public? Don't you wish to reach them?'

'We do not consider the public, that does not consider us, apart from making demands. But, on the other hand, when it does nothing in return, then we do not need to consider them. We work as we feel best and if people wish to be influenced by art, then they must seek it out.'

'And the war and art?'

'Now we understand what freedom means and I believe that Norwegian art will surely recover from the paralysis caused by the Nazi attacks and again bloom and find itself.'

'Do you mean that it will become national?'

'On the contrary. I believe that art will become more international than ever. It is said that we are influenced by French art, but Picasso, Kandinsky and Miró were respectively Spanish, Russian and Jewish even though they were gathered in Paris.'

'And now you are going home to get the exhibition ready?'

'No, I have first to go to Gothenburg, where we have invited Nils Wedel and Arne Sandberg.'

Öyvind Fahlström on Jorn

Öyvind Fahlström (1928-1976).
Swedish artist and filmmaker.

During the 1950's he occasionally wrote theatre and art criticism for Stockholm newspapers. In 1961 he settled in New York. From then on his paintings with moveable elements, events, happenings and films gained widespread recognition. The article appeared in *Expressen*, Stockholm, June 9, 1959, under the heading 'Parisian modernist from Denmark wants to renew design art'.

Asger Jorn is one of those Scandinavians who are tired of being prophets in their homeland, in this case Denmark, as they have found that their preaching has a wider scope. Also amongst us, Jorn has long been 'Jørgen Nash's brother', even though he has lately been well represented at Gothenburg Art Museum thanks to a recent donation of Danish modernists from a collector.

I went on the hunt for Jorn in the luxuriant undergrowth of the Parisian artistic jungle. When I finally caught up with him outside his gallery, he appeared, to say the least, confused. He gave the impression of a tramp who had just come from some forbidden sleeping place. His gaze was dazed, confused and withdrawn. Only the combined efforts of myself and his art dealer succeeded in agreeing a meeting.

In a way the impression tallied with the wild and naive fabulous world of his painting. But it did not tally with the image of the indefatigable theoretician, group organizer, periodical founder and propagandist for an 'Imaginist Bauhaus'.

Asger Jorn's feeling about his homeland is extremely cool. He once published an apocalyptic vision of the awful decline of Copenhagen. Neither does he have any yearning for his hometown's verdant and pleasantly snug suburbs now that he lives in the dismal outskirts of Paris in a scabrous quarter where here and there a high-rise block with its sooty and peeling fire-wall sticks up without meaning.

After the visitor has been led in through the bathroom, kitchen and dining-room, he is placed before a richly varied collection of junk-shop paintings from the 19th century in gravy brown, odalisques, landscapes, affecting child portraits. However, they are standing on easels rather than hanging upon the walls, and on the dark canvases another world begins to spring out with colours in raw and jolly tones where the brush has moved like a wagon-wheel in clay. Monstrous forms embrace the odalisques or break out like beings unleashed from another dimension into the ruling Sleeping Beauty atmosphere of the landscapes without any intercession to fuse them together.

I am awakened from my consideration of the new Jorn style by the artist pushing me before a burgeoning table and wondering how anyone could not see the Union of Six European Nations as

a new element in the struggle for political and economic hegemony between northern and southern Europe. As the possibilities for a pan-European whole appear to be becoming less, we run the risk of being sooner or later swallowed up to become either a Russian or an American colony. It is also interesting how the north-south opposition has its roots not in the Reformation, without ... indeed, when we think, for example, of the Roman Empire ...

Four hours later, when I tottered home with my head and my notebook stuffed with art-theoretical, political, historical and cultural-philosophical viewpoints, mostly seen from on high, the distance between the system-building and social reforming Dr Jekyll and the monster-hatching Mr Hyde was not only incontestable but also as enigmatic and wonderful as ever.

It would be too much to go into Jorn's theories, which can be studied in the books *Luck and Chance* and *Pour la forme (Ébauche d'une méthodologie des arts)*, where with an erudite scope but variable clarity, he fearlessly takes on a series of art-theoretical and social questions.

On a more practical plane, one of Jorn's principal ideas has long been the need for a Bauhaus of the imagination, that is to say, a design school where imaginative design and functional design actively collaborate without the latter becoming completely dominant, as has so often happened: *inter alia* in the new Bauhaus in Ulm which Jorn and his circle are eagerly attacking.

New vision

Jorn thinks this is precisely why free artists ought also to be drawn into design. He is mainly making propaganda for a new vision on the part of the authorities about both artistic and decorative experimentation, which must be regarded as investments of a similar type to basic scientific research, just as unsure in the short view and sure in the long term when it comes to achieving higher quality and new values.

However, in anticipation of a more clear-sighted approach from foundations and authorities, Jorn and other artists, Appel, Corneille, Matta amongst them, have tried to anticipate events and during a couple of summers in Alba in North Italy have collaborated on lectures, discussions and cooperative experiments with painting, ceramics and tapestries.

Jorn's development as a painter has been a long (he is now 45 years old) but straight and clear one. Although he went to Léger at the end of the thirties, by the early war period he was into a mystical-magical creation in the spirit of Miró and Klee. Insight into artistic freedom, not just in vision but also brushstrokes, led Jorn into an exalted 'abstract Surrealism'. The Danish style of the forties, which was also represented by Carl-Henning Pedersen and above all by the later concretist Richard Mortensen, is one of the most remarkable and overlooked breeding grounds for the 'spontaneous' currents of the fifties. Mortensen's barbaric colour orgies and Jorn's teeming world of magic are contemporaneous with or clearly anticipate such well-known models as Pollock and Appel.

Seen with the brush

An extension of this breeding ground took place in 1948 when Jorn and the Belgian Dotremont founded Cobra (Copenhagen-Brussels-Amsterdam), a circle of Scandinavian, Dutch, German and French artists who exhibited together, published books and issued the periodical *Cobra* for four years. C.O. Hultén and Anders Österlin also belonged to the group.

Since he settled in Paris, the inspiration of the vision and the hand has run side by side in Jorn's painting. The vision of orgiastic self-destructive monsters occasionally led to banal and unambiguous 'grandads' because the vision is seen with the brush and the possibilities of the swarming material. On the other hand, the extreme tumult of the brushstrokes has never been uncoupled from the vision as interpreter and leader of the whole while the boundary between material effect, enigmatically insistent signs and elusive figures is all the time being dislocated.

An interview with Jacques Michel

Jacques Michel was the art critic of *Le Monde*. The interview with Jorn, prompted by his last exhibition at Galerie Jeanne Bucher, appeared in *Le Monde des Arts*, January 27, 1971 under the heading 'The painter on himself: Jorn and 'the savage state'.'

... With Jorn, as for Gauguin, it is necessary to iterate the essential questions, 'Where do we come from? Who are we? Where are we going?'

Painting he has always considered with astonishment. Astonishment and passion. *'Even today, basically, I know nothing. At any rate, anything that I can explain. Before the picture, I only know what I must do. How I must do it. The 'why' lies outside the domain of the intelligible ...'*

Jorn tells the story of Whistler, who taught the unknown 'laws' of composition at a Parisian academy:

'He questioned his best student. Are you following me? You see how the picture is coming together? Yes. All the other students appear to have understood. Oh, well, said Whistler, I am the only one who does not know ... For me too,' says Jorn, 'it is a little like that. Painting is primarily a battle which ends in a more or less acceptable picture. A sort of miracle ...'

He works with the unknown. Sometimes his first gestures on the canvas are driven by a very precise idea.

'I paint. Suddenly, I discover a colour that excites me. I begin to get interested in this and forget my idea. In the end, the picture is different from what I imagined. In the event, I allow myself to be guided by that which is produced on the canvas. It develops by itself. I react to it. Now and then, I find that it is taking too many liberties. I have to put it in its place. A perpetual battle. It is dreadful to paint in such a way ...'

– One is never sure of anything?

'Never. Always uncertainty. Tyrannized. I do not recommend anyone to do it. As far as I am concerned, I am unable to do otherwise. Perhaps I have too anarchic a mind to follow a design. Basically, when I am painting, I do not know exactly what I am doing ...'

– But when you have an idea?

'It is always vague. But I am very well aware that the result has little in accord with the idea. It is good to have ideas. Even if one does not follow them.'

– It comes together?

'It comes together in spite of it all.'

– To what?

'I don't know. I only know that it comes together.'

– When you talk of the Structuralism of Chomsky, who interests you precisely because, you say, he has given words a mind, you are demonstrating very intellectual preoccupations. In painting, you are seeking a sort of *savage state*. This is an aesthetic choice you follow across the painting?

'My approach is destructive and contrary to existing systems of analysis. In search of an intelligence of events that do not require formal instruction. Our education destroys mankind. Chomsky shows that children are capable of combining words in an intrinsic way. When one teaches them the rules, they fail. It is the same in the domain of images. Man is capable of structuring his sensory and visual impressions quite naturally. Gestalt psychology demonstrates this. This capacity has nothing to do with the capacity to speak. It has developed from sight, the capacity 'to see'. The development of the ideas has a visual base. The word 'idea', which comes from eidos, shape, explains this.

I reject systems of rationalization and am interested in them at the same time ...'

To reassure yourself that you are right to reject them?

'To find the weakness. It reassures me to know that I am capable of reasoning. So I do not fall into a sort of folly. That is the danger. To go to the limits of spiritual possibility, to see if one can break the mechanism. This is perhaps the reason why artists do not often venture into these domains. Rational systems establish equilibrium and safeguard relationships with the external world ...'

– You are into a way of painting where it necessary to forget oneself?

'Easily.'

– You talk of the spiritual, but one perceives a sensory world.

'That is the problem. An education which separates these two domains leads to schizophrenia and split personality.

Our education, apparently in innocence, carries within itself germs destructive of the mind. Basically, one does not really know what mental illnesses are. The day one does, one will be able to account for the errors of our traditional education.'

– What are you putting upon the painting?

'A moment when everything is starting to tremble, to vibrate in a fashion that I do not control at all ... which arrives ... but not always ... When it does arrive, the painting is swiftly finished. A certain trance occurs.'

Nordic painters have a scale of colours which belongs exclusively to them. They launch with a full brush reds, yellows, blues, violent and crude greens, as if to convey the light of sentiments conceived at night. Jorn is one of those who takes these to a very high paroxysm. For him, their presence is there throughout the painting. He has more to add.

'I believe that through the colour there is an immediate transmission of the content of the painting. Immediate and global. For me, the painting ought to adapt itself to the conditions of the colour. Not to the composition. As is the case with other painters. To the

extent of the colour, which is able suddenly to destroy the design. The initial composition. That often happens.'

Picasso has criticized Jorn for putting in too much. *'Yes, but you Spaniards work with black and white, like Goya. One cannot call them colours.'*

'No?' says Picasso. 'Is not bread and salt a meal in itself?'



Fig. 1 Untitled, c.1945, 65,6x57 cm (S.44a).



Fig. 2 Magic Dance, 1944, 96x128 cm (S.38a).



Fig. 3 Untitled, c.1946, 65,6x57 cm (S.45a).



Fig. 4 Untitled, c.1950/1, 61x74,9 cm (S.67b).



Fig. 5 Title unknown, 1953, SM 29x39 cm (S.77a).



Fig. 6 Le faux rire (Image tragicomique), 1954, 100x80 cm (S.88b).



Fig. 7 Untitled, 1954, 40,5x30 cm (S.88a).



Fig. 8 Untitled, 1956, 55x75 cm (S.105).



Fig. 9 Untitled, 1956, 70x50 cm (S.105a).



Fig. 10 Untitled, c.1956, 100x80 cm (S.116c).



Fig. 11 Le Pelican, c.1958, 81x64,8 cm (S.127b).



Fig. 12 Forêt foirée, 1959, 48x100 cm (S.134d).



Fig. 13 Untitled, c.1962-64, 24x32 cm (S.146a).



Fig. 14 Untitled, c. 1959, 15,9x22 cm (S.134a).



Fig. 15 Le destin s'écrase, 1962, 60,5x73,5 cm (S.147).



Fig. 16 Extrovision d'une introvision, 1968, 65x55 cm (S.174b).



Fig. 17 Untitled, 1971, 24x33 cm (S.201).

Part Two

The Supplement

Measurements are height before width.

The surface is canvas, unless stated otherwise.

SM means 'sight measurement', where the size of a picture has had to be estimated.

**From the period 1930-1953
of Volume I
'Jorn in Scandinavia'**



S.1
Dante
c.1932, 24×22 cm



S.1a
Untitled
1931, 30.5×24.5 cm



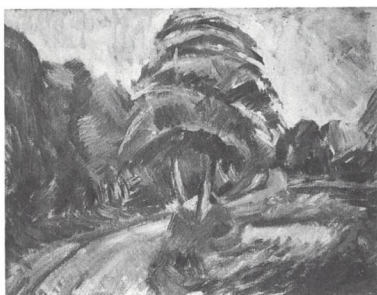
S.1b
Untitled
c.1932/3, 28.5×27.5 cm



S.1c
(The vicar's house, Silkeborg)
c.1932/3, 27.5×36 cm



S.1d
Portrait of Børge Troelsen
c. 1932-33, 62.5 x 56 cm



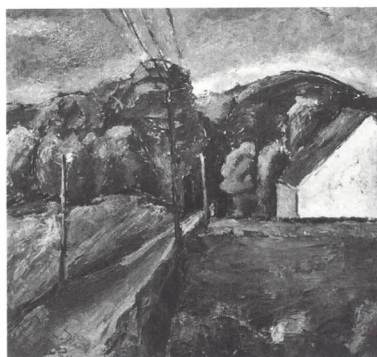
S.2
Untitled
c.1933, 35.5×47.5 cm



S.2a
Untitled
1933, canvas, glued to plywood, 25.5×34 cm



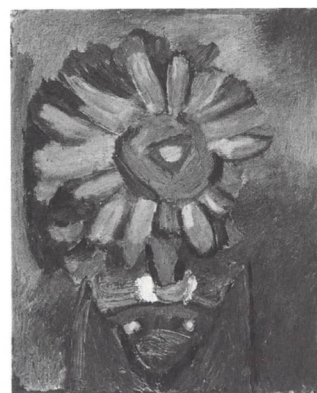
S.3
(View from the public park in Silkeborg)
c.1933, 31×45.5 cm



S.4
(Landscape from Sejs in Jutland)
1934, plywood, 51.5×57.5 cm



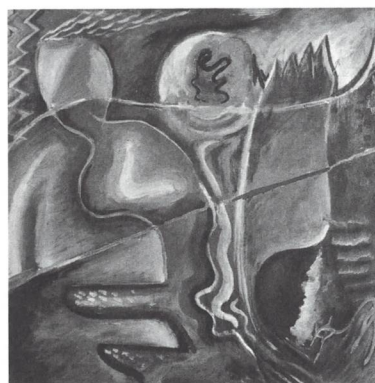
S.5
(Landscape on Samsø)
1934, 38×50 cm



S.6
Untitled
c.1934/5, canvas glued to hardboard, 44×35.5 cm



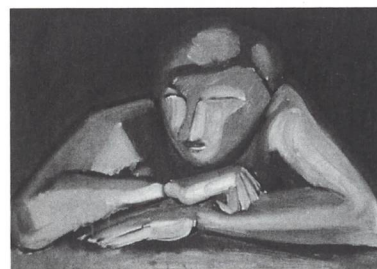
S.7
Untitled
c.1934/5, carton, 39×30 cm



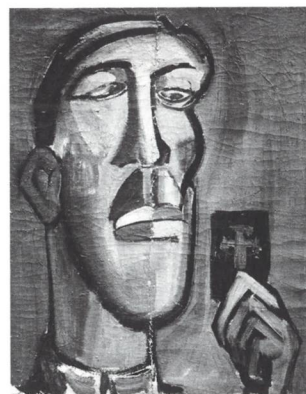
S.8
Untitled
1935, hardboard, 54.5×58.5 cm



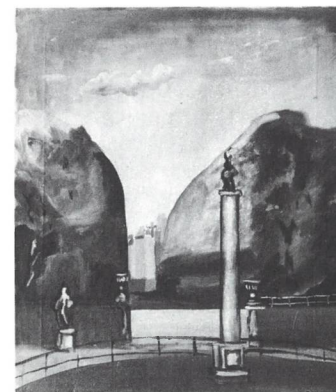
S.8a
Untitled.
1936, hardboard, 51.5×38 cm



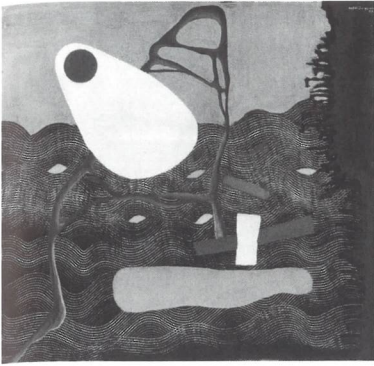
S.8b
Untitled
c.1936, 45×65,6 cm



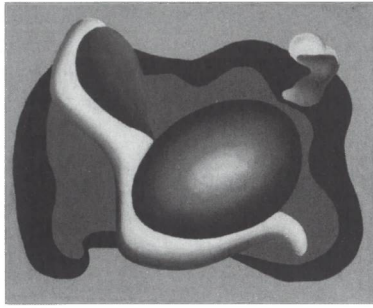
S.8c
Spansk officer
(Spanish Officer (unfinished)).
c.1936, 60.5×43.5 cm



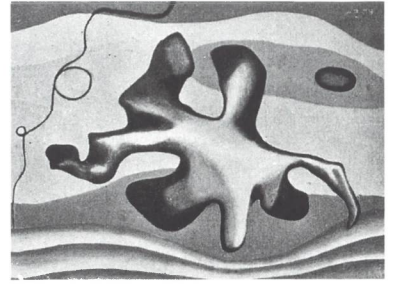
S.9
(Jardin du Luxembourg, Paris)
1937, 54×45 cm



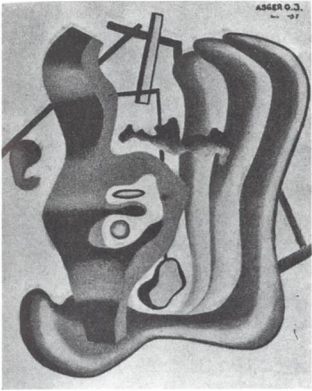
S.10
Untitled
1937, carton glued to canvas, 67×70 cm



S.10a
Untitled
1937, 33×41 cm



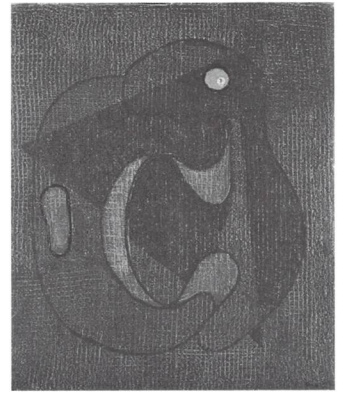
S.11
Title and size unknown



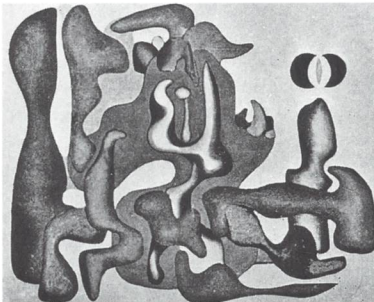
S.12
Title and size unknown



S.13
Tron, II
1937, cloth, SM 96×68 cm



S.14
Filicitti
1938 (Sep), 38×32 cm



S.15
Composition against a blue background
1938 (Paris), 65×81 cm



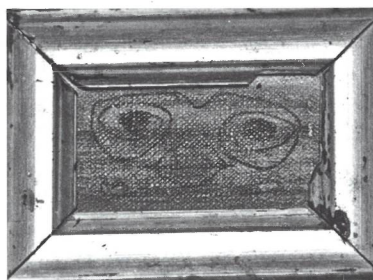
S.15a
Der Vogel
1939, 55×45.8 cm



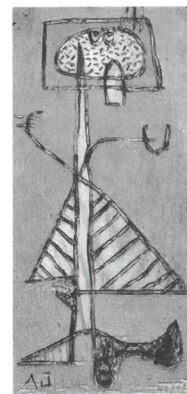
S.15b
Untitled
1939, 42×34



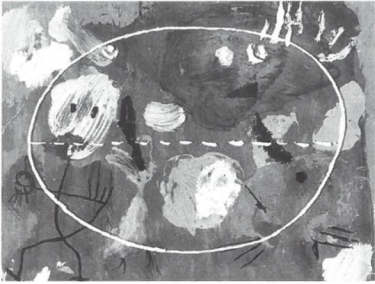
S.16
Untitled
c. 1939, plywood, 16.5×27.2 cm



S.17
Untitled
c. 1939, hessian glued to plywood, 2.3×4.6 cm



S.18
Untitled
c. 1939/40, panel, 20.5×9.5 cm



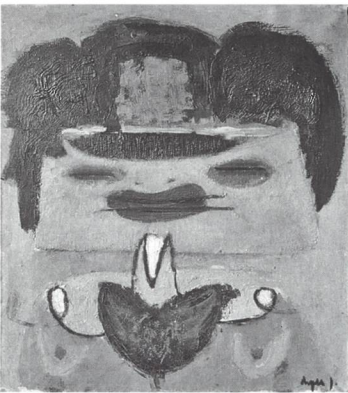
S.18a
Untitled
c. 1940/1, oil on glass, 15×20 cm



S.18b
Untitled
c. 1940/1, wood, 26.5×12 cm



S.19
Untitled
c. 1940, carton, 23×16 cm



S.20
Untitled
c. 1940, 45×40.5 cm



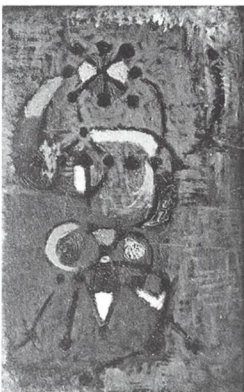
S.21
(View over Kalundborg Fjord)
c. 1940, cardboard, 29.5×39.8 cm



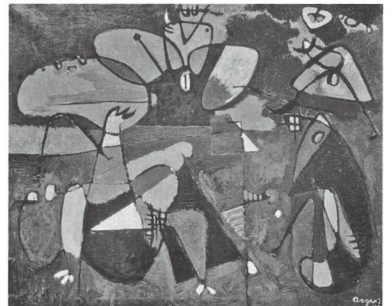
S.21a
(Bakkegaarden, Refsnæs)
c. 1940, 40×30 cm



S.22
Untitled
1941 (formerly dated c. 1940), 33×27 cm



S.23
Title unknown
c. 1940, SM 40×25 cm



S.24
Drama, I
1940, 80×100.8 cm



S.25
Untitled
1940, 39×31 cm



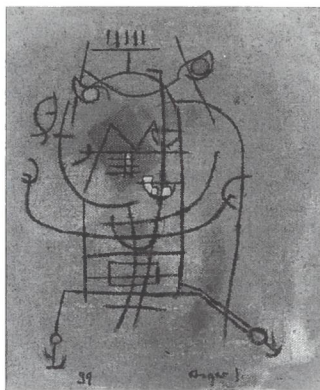
S.26
Untitled
1940, canvas on plywood, 22×17,1 cm



S.27
Title and size unknown
c. 1940



S.28
Untitled
1940, board, 25×14.5 cm



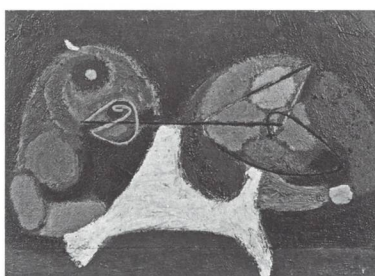
S.28a
Untitled
c. 1940, 33.5×28 cm



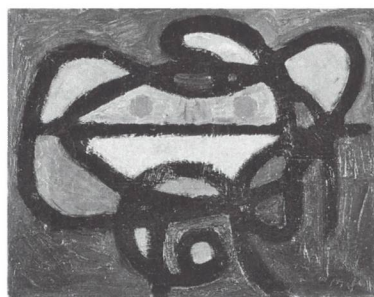
S.28 b
Untitled
1940, 34.5×35 cm



S.29
Untitled
1940, canvas mounted on a panel
20.2×16.3 cm



S.30
Untitled
c. 1940/1, carton, 29.5×42 cm



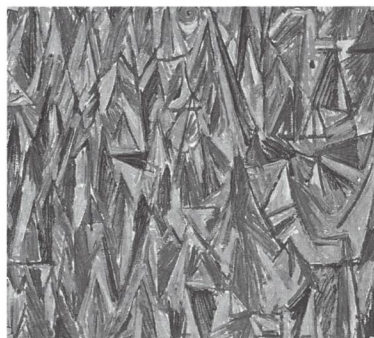
S.30a
Untitled
1941, 19.5×24.5 cm



S.31
Untitled
1941, hardboard, 39×26.5 cm



S.32
Untitled
1941 (Christmas), paper against panel,
15.4×12.5 cm



S.33
Untitled
c. 1942-4. 90×100 cm



S.34
Untitled
1943, oil sketch on paper, 25.8×18 cm



S.35
Untitled
1943, 84×70 cm



S.35a
Untitled
1943, 32.5×30 cm



S.36
Pelican (?)
c. 1943-45, size unknown



S.37
Untitled
1944, 34×43 cm



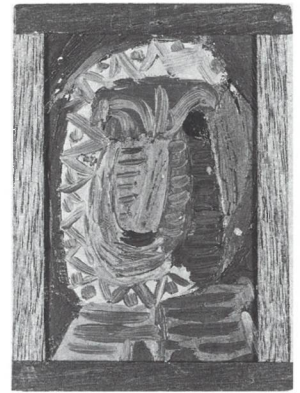
S.38
Sommerfantasi (Summer Phantasy)
c. 1944, 116.5×90.4 cm



S.38a
Magisk dans (Magic Dance)
1944, 96×128 cm



S.39
Portrait of Elna Fonnesbech Sandberg
c. 1944, 46.8×55.8 cm



S.39a
Untitled.
c. 1944/5, hardboard, framed with plywood,
9×6.2 cm



S.39b
Untitled
c. 1944/5, canvas, glued on hardboard,
34×28 cm



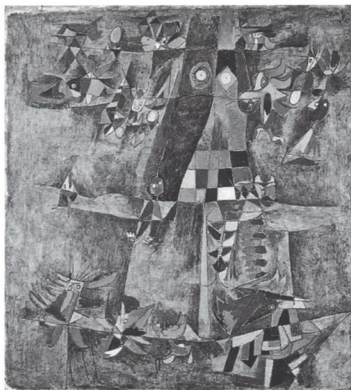
S.40
Untitled
1945, 40.5×47 cm



S.41
Untitled
c. 1945, 100.5×74.5 cm



S.41a
Untitled
1945, 42×52 cm



S.42
Untitled
1945, 100×90 cm



S.43
Untitled
1945, 69×50 cm



S.43a
Untitled
1945, hardboard, 72×61.5 cm



S.44
Le bon oeil
c. 1946, size unknown



S.44a
Untitled
c. 1945, 65.6×57 cm



S.44b
Indianer (Indian)
c. 1945, 35×27 cm



S.45
Untitled
c. 1946, paper, 33×25 cm



S.45a
Untitled
c. 1946, 70×55.5 cm



S.46
Printemps islandais
1946, 39 x 30 cm



S.46a
Untitled
1946 (Saxnäs), hardboard. 45×45 cm



S.46b
Untitled
1946 (Saxnäs), hardboard. 44×36.5 cm



S.46c
Untitled
1946 (Saxnäs), hardboard. 38×46 cm



S.47
Untitled
1946 (Saxnäs), hardboard 19×17 cm



S.47a
Untitled
1946 (Saxnäs), carton, 23×18.5 cm



S.47b
Untitled
1946 (Saxnäs), carton, 46×38 cm



S.47c
Untitled
1946 (Saxnäs), hardboard, 19×16.5 cm



S.47d
Untitled
1946 (Saxnäs), hardboard, 19.5×16 cm



S.47e
Untitled
1946 (Saxnäs), hardboard, 29×25 cm



S.48
Myg (Mosquitoes)
1946 (Saxnäs), hardboard, 40.5×54.2 cm



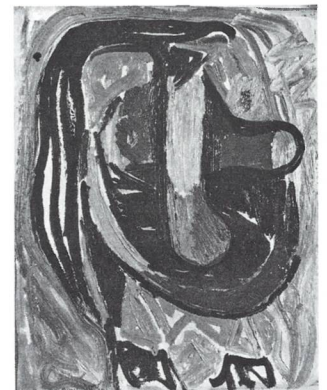
S.49
Untitled
c. 1946, paper glued to hardboard, 33×24.2 cm



S.49a
Untitled
1946 (Saxnäs), pergamyn paper, 38×28 cm



S.50
La fuite
1946, 48×37 cm



S.51
Untitled
1946, 55×43.5 cm



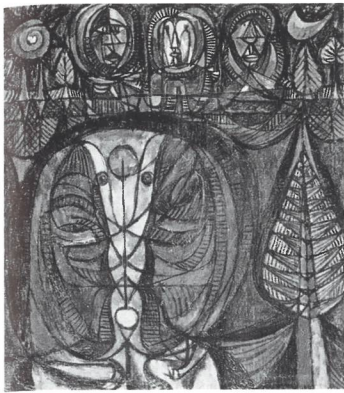
S.52
Untitled
c. 1946/7, oil with crayon on carton, 34×32 cm



S.52a
Untitled
c. 1946/7, 60×45 cm



S.53
Untitled
1947, hessian glued to plywood, 27.3×23 cm



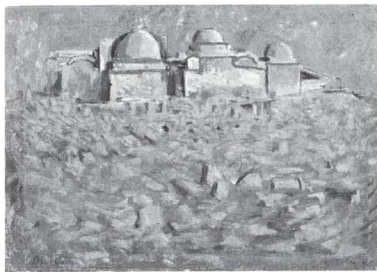
S.54
Untitled
1948 (Djerba), 58×51.5 cm



S.55
Untitled
1948 (Djerba), 25×21 cm



S.55a
Untitled
1948 (Djerba), 41×32 cm



S.55b
(Landscape, Djerba)
1948, 42×60 cm



S.56
Untitled
1948, 36×30 cm



S.56a
Untitled
1948 (Hjarnø), canvas, glued to plywood,
16.7×29.4 cm



S.56b
Untitled
1948 (Hjarnø), 52×52 cm



S.57
Nous n'avons qu'un objet intérieur sous la
main ...
c.1948, hardboard, 38×61 cm



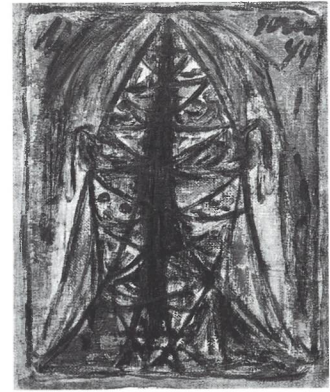
S.58
Untitled
c.1948, 35×30.5 cm



S.59
La neige à pas de matins
1949, 32×24.5 cm



S.60
Untitled
1949, 53.5×111 cm



S.61
Untitled
1949, 23.5×18.5 cm



S.62
Untitled
1949, 49×99.5 cm



S.63
Untitled
1949, carton, 27×21 cm



S.63a
Untitled
1949, 30×45 cm



S.64
Galganda
c. 1949, 120×80 cm



S.64a
To aganakker (Two aganaks)
1950, hardboard, 37×30 cm



S.65
Le radeau de la Méduse
1950 (Suresnes), hardboard, 47×60 cm



S.66
Untitled
1950, plywood, 26.5×33.5 cm



S.66a
Untitled
1950, hardboard, 41×28,5 cm



S.67
Untitled
1950, hardboard, 26.8×35 cm



S.67a
Untitled
1950, wood, 72×34.5 cm



S.67b
Untitled
c. 1950/1, hardboard, 61×74.9 cm



S.67c
Untitled
c. 1950/1, insulite, 74.5×60,5 cm



S.68
En famille, I
1951, paper, 43×59 cm



S.69
Untitled
c.1951, 59.4×91.3 cm



S.70
Untitled
1952, hardboard, 40.3×60 cm



S.71
Spaltet verden (Split world)
1952, hardboard, 42×32.5 cm



S.72
Bøhmand (Bogeyman)
1952/3, hardboard, 17.5×14 cm



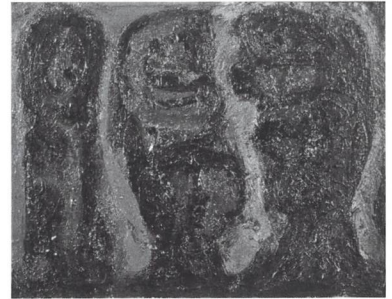
S.72a
Amerikaner (An American)
1952-53, plywood, 18×9 cm



S.73
Parret (The couple)
1952-54, hardboard, SM 31.5×22 cm



S.73a
Untitled
1953, paper, mounted on cigarbox panel,
17×12 cm



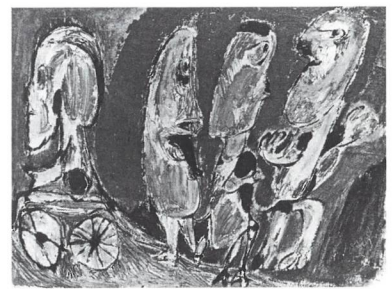
S.74
Untitled
1953, carton, 19×25 cm



S.75
L'étranger au village
c.1953, 45×45 cm



S.76.
Conférence à six
1953, 40.5×48 cm



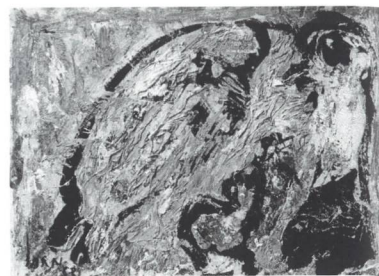
S.77
Les enfants s'engeulent
1953, 29×39 cm



S.77a
Title unknown
1953, SM 29×39 cm



S.78
Untitled
1953 (Switzerland), insulite, 36×24 cm



S.79
Untitled
1953, paper glued to carton, 29.5×41.5 cm



S.80
Untitled
1953, paper glued to carton, 41.2×29.5 cm



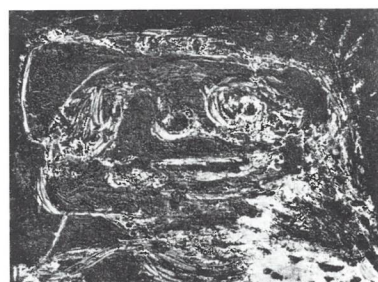
S.81
Untitled
1953, paper glued to carton, 41.2×29.5 cm



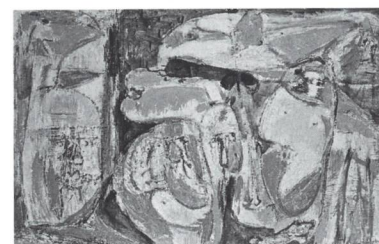
S.81a
Untitled
1953, hardboard, 26×38 cm



S.82
Oiseau sur la tête
1954 (Albisola), 40×53 cm



S.83
Mouton-Loup
1953/4, size unknown



S.84
La garde Suisse
c. 1953-54, 75×117.5 cm



S.85
Komiteen til udbredelse af dansk skønhed
i udlandet (Council for the propagation of
Danish beauty in foreign lands)
c. 1953, 80×100 cm

From the Period 1954-64
of Volume II
‘Asger Jorn: the crucial
years’



S.86
Non
1954, hardboard, 38×25 cm



S.86a
Untitled
c.1954, 25×35 cm



S.87
Haven ved havet (The garden by the sea)
1954, plywood, 82×50.5 cm



S.87a Ivrogne
c.1954, insulite, 59,5×47 cm
Formerly verso of cat. 851



S.87b
Ubusque
1954, insulite, 61×55 cm



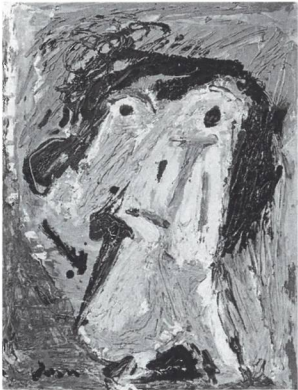
S.88
Untitled
c.1954, hardboard, SM 37×25 cm



S.88a
Untitled
1954, oil and sand, 40.5×30 cm



S.88b
Le faux rire (Image tragicomique)
1954, 100×80 cm



S.88c
Untitled
c.1954, carton, 47.5×36 cm



S.88d
Impromptu
1954/55, 39×59,9 cm



S.89
Animaux d'un jardin
1955, 100×81 cm



S.89a
Natsværmer (Moth)
c.1955, 50×60 cm



S.90
Noël nordique
1955, 65×100 cm



S.91
Fugl der iagttager en flok pjatterøve: uartige billeder Nr. 3 (A bird observing a flock of dumbbudders: naughty pictures, No. 3)
1955, 57.5×46.5 cm



S.91a
Stort nyt (Great News)
1955, 36.5×50.5 cm



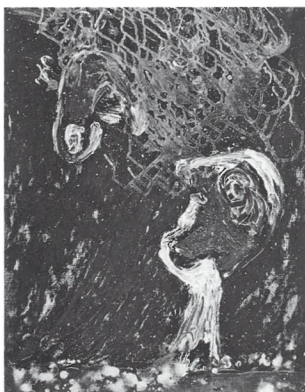
S.92
Départ des émigrés
1955, 70×94 cm



S.93
Letsindige billeder, Nr. 4: uartigt postkort (Frivolous pictures, No. 4: naughty postcard)
1955, oil and tinsel, 55.5×46 cm



S.93a
Stivnakket selvportræt – Letsindige billeder, Nr. 8 (Stiffnecked selfportrait – Frivolous pictures, No. 8)
1955, 57.5×45 cm
Formerly S.213



S.94
La terre vue de la lune
1955, 65×50 cm



S.95
Untitled
c.1955, 69×57 cm



S.96
Untitled
1955, 43.5×32.5 cm



S.96a
Untitled
1955, oil, gouache, crayon on wall paper, 42×29.5 cm



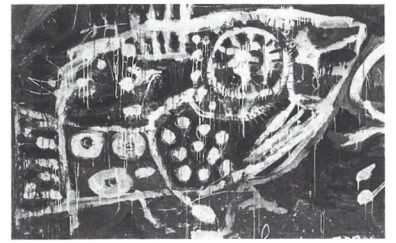
S.97
Skamstøtter: Drømmebillede, Nr.24 (Pillars of shame: Dream pictures, No.24)
1955, 67×56 cm



S.97a
Untitled
1955, 99×79 cm



S.98 Untitled
c. 1955, 100×80 cm



S.98a SIK 50
(Collective painting by Jorn, Enrico Baj, Corneille)
1955, 117×187 cm



S.99
Title unknown
1956, 70.5×50 cm



S.100
Untitled
c. 1956, 33×40.5 cm



S.100a
Portrait of Mr X
1956, 100×81 cm



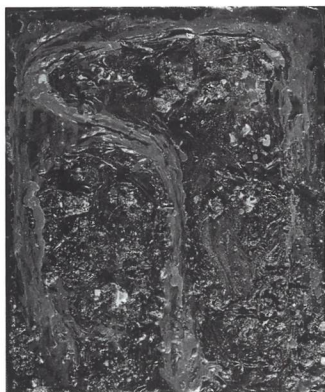
S.101
Avant les vacances
1956, 81×65 cm



S.102
Title unknown
1956 (Alba), mixed media, SM 52×42 cm



S.102a
Untitled
1956 (Alba), resin, alimentary anilin, straw, chalk, oil, 70×50×4 cm



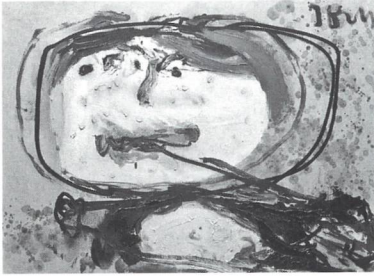
S.102b
Untitled
1956 (Alba), mixed media, 51×41.5 cm



S.103
Il delinquente
1956, 114×146 cm



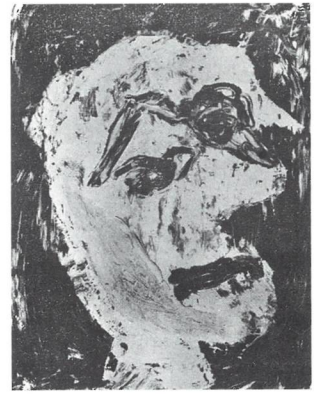
S.104
Untitled collaboration with Yves Klein, Ralph Rumney, Walasse Ting
1956, 147×198 cm



S.105
Untitled
1956, 55×75 cm



S.105a
Untitled
1956, 70×50 cm



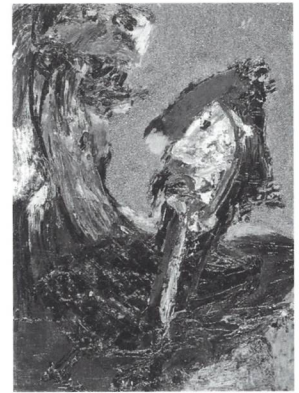
S.106
Title unknown
c. 1956, size unknown



S.107
Untitled
1956, 54×71 cm



S.108
Untitled
1956, 100×71 cm



S.108a
Personnage oiseau
1956, oil and sand on canvas, 60.5×44.5 cm



S.109
Untitled
1956, 71×50 cm



S.110
La basse cour
1956, 66×81 cm



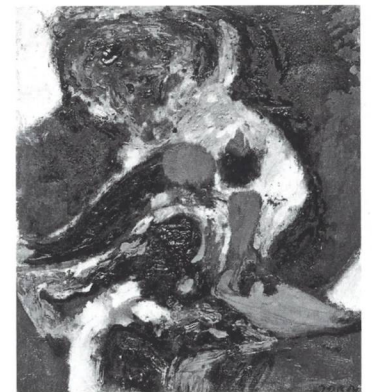
S.111
1956, 82.5×65 cm



S.112
Bouc émissaire
1956, 97×132 cm



S.113
Le portrait de Balzac
1956, 65×50 cm



S.113a
Untitled
1956, 45×40 cm



S.114
Untitled
1956, 82.5×65 cm



S.115
Sagra dei pesci
1956, 55×45 cm



S.116
Le forgeron aveugle d'un mythe muet
1956, 99×78.7
(also registered as cat. 941)



S.116a
Untitled
1956, 40.5×47 cm



S.116b
Untitled
1956, 50×65 cm



S.116 c
Untitled
c.1956, 100×80 cm



S.117
Orientation extreme
1955-56, 120×139 cm



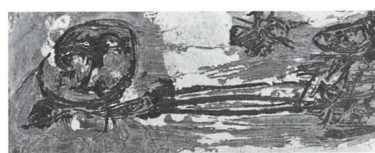
S.118
Untitled collaboration with Pinot Gallizio
1957, oil and other media on panel
55×107 cm



S.119
Untitled
1957, hardboard, 37×24 cm



S.120
Les sorcières de Pozzo Garitta, II
1957, size unknown



S.121
Untitled
1957, plywood, 14×36 cm



S.121a
Untitled
c.1957, 38×47 cm



S.121b
Untitled
c. 1957, 25×35 cm



S.121c
Le démon qui n'existe pas
1957, 65×54 cm



S.121d
Untitled
1957, panel, 12×9,5 cm



S.121e
Untitled
c. 1957, panel, 6.7×9.4 cm



S.122
Un gros voyou
c. 1957, panel, 21×18.5 cm



S.122a
Untitled
c. 1957, 65×50 cm



S.123
Le dompteur
1957, hardboard, 100×81 cm



S.124
Title unknown
c. 1958, size unknown



S.125
Untitled
c. 1958, 133×70 cm



S.126
Animal sans proie
1958, 64×81 cm



S.126a
Øjsten (Apple of the eye)
1958, 86×103 cm
Formerly S.214



S.127
Untitled
1958, oil and watercolour on paper, 43×55 cm



S.127a
Untitled
1958, 65×54 cm



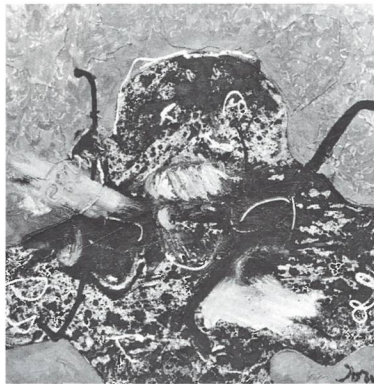
S.127b
(Le pelican)
c. 1958, 81×64.8 cm



S.127c
Untitled
c. 1958, oil and gouache on paper, 20×26 cm



S.127d
Untitled
1958, 45×35 cm



S.128
Untitled collaboration with Baj and Bertini
1958, oil and collage, 86×83 cm



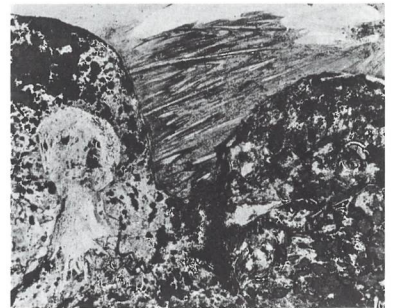
S.129
Dans l'ombre
c. 1958, 27.5×35 cm



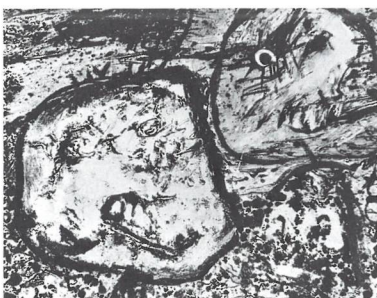
S.130
La rose vagabonde
1958, 30.5×20.5 cm



S.131
Untitled collaboration with Baj
1959, oil and collage, 90×100 cm



S.132
Untitled collaboration with Baj
1959, 80×100 cm



S.133
Untitled collaboration with Baj
1959, 80×100 cm



S.134
Untitled
1959, 20×30 cm



S.134a
Untitled
c. 1959, 15.9×22.2 cm



S.134b
Untitled
1959, 46×38 cm



S.134c
Untitled
1959, 39.8×50 cm.
Signed b.l. Jorn 59



S.134d
Forêt foirée (modification)
1959, 48×100 cm



S.134e
Vive la nature morte (modification)
1959, 57,7×46 cm



S.134f
Untitled
c. 1959/60, 45×35 cm



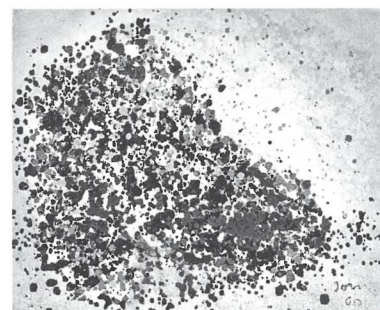
S.135
La langue et l'imagination
1960, 56×46 cm



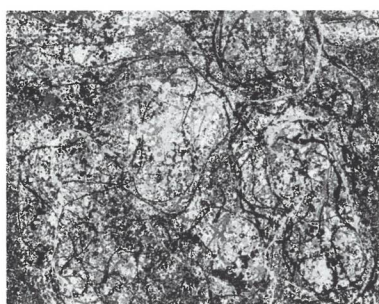
S.136
Le chemin des loups
1960, 100×81 cm



S.136a
Fjord
c. 1960, 32.5×40.5



S.137
Untitled
1960, oil and synthetic paint, 33×40.7 cm



S.137a
Plentifolks mixymost
1961, 92×73 cm



S.138
Commodius Vicus of Recirculation
1961, 55×46 cm



S.139
Untitled
1961, 39×31 cm



S.140
Untitled
1962, mixed media (including some oil)
on paper applied to canvas, 38×51 cm



S.141
Sul mare luccica
1969, 46×54 cm



S.142
Unfinished modification
c. 1962, 120.5×79 cm



S.143
Unfinished modification
c. 1962, 80×60 cm



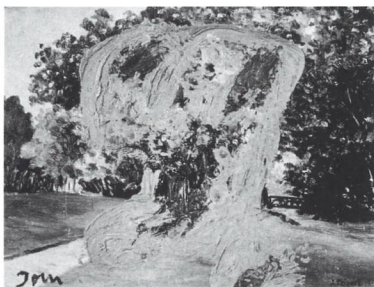
S.144
Unfinished modification
c. 1962, 60×80 cm



S.145
Unfinished modification
c. 1962, 82×100 cm



S.146
La mort du cigne (unfinished)
c. 1962, 60×100 cm



S.146a
Untitled modification
c. 1962/64, 24×32 cm



S.147
Le destin s'écrase
1962, 60.5×73.5 cm



S.148
Title unknown
1962, 38×46 cm



S.148a
Untitled
1962, hardboard, 15×10.1 cm



S.148b
Farende blæst (Roving wind)
1962, 73×57 cm



S.149
Unhappy
1963, 50×100 cm



S.150
Untitled
1963, canvas glued to board, 87×119 cm



S.150a
Untitled
1963, 37×26.5 cm



S.150b
Uadskilligt (Inseparable)
1963, 33,3×46,4 cm



S.150c
Untitled
1963, 47×34 cm



S.151
Untitled
c. 1963-5, 40×30 cm



S.151a
Untitled modification
c. 1963, 39×60 cm



S.152
Untitled modification
1964, 46×55 cm



S.153
L'infinie suffisance
1964/5, 116×89 cm



S.154
Untitled
1964, 25.5×35.5 cm



S.155
Tired landscape
1964, 35×45 cm



S.156
Untitled, 29.5×32.5 cm



S.156a
Springet (The Leap)
1964, 33×24 cm



S.156b
Untitled
1964, 46×55 cm



S.156c
Robot en révolte contre soi-même
1964-65, oil and laquer, 73×60 cm



S.156d
Untitled
c. 1964-65, 40×30 cm

From the period 1965-1973
of Volume III
'Asger Jorn: the final years'



S.157
Untitled
1965, 76×100 cm



S.157a
Untitled
1965, 22×20 cm



S.158
Untitled
c.1965/6, 80×69.5 cm



S.159
Untitled
c. 1965/6, 32×41 cm

S.160
Dis-authenticated



S.161
Untitled
1966, canvas glued to carton, 35.2×30.5 cm



S.162
La testa nelle nuvole
1966 (Albisola), 50×39 cm



S.163
Untitled
c.1966, paper, 40×29.5 cm



S.163a
Untitled
1966, 41×33 cm



S.163b
Lombardacio
1966, 43×69 cm



S.163c
Oiseau furieux
1966, 35×27 cm



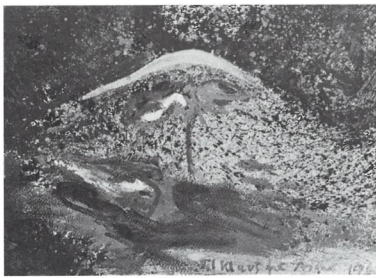
S.163d
Untitled
1966, 55×65 cm



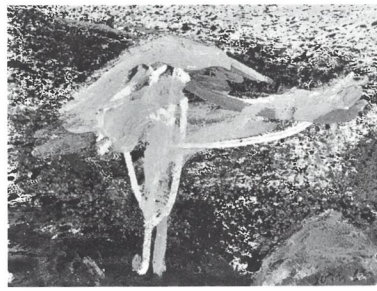
S.164
Untitled
1966, paper, 29.5×40 cm



S.165
Untitled
1966, paper, 38×51 cm



S.166
Untitled
1966, paper, 38×57 cm



S.167
Untitled
1966, gouache and oil on paper, 39×52 cm



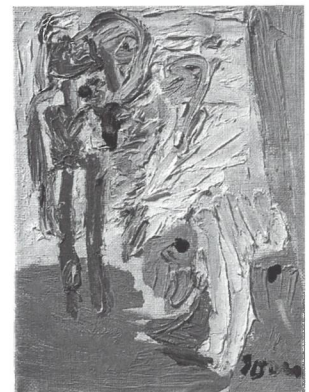
S.167a
Tordenbyge og skypumpe over havet, med to synkende kanonbåde i nærkamp. (Thundery shower and waterspout over the sea, with two sinking gunboats in close combat)
1966, c. 47×55 cm



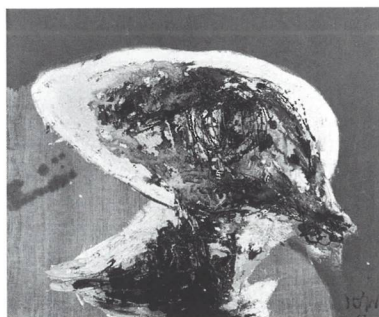
S.168
Viaggio sbalgiato
1967, 65×54 cm



S.169
Untitled
1967 (May), 44.5×34.5 cm



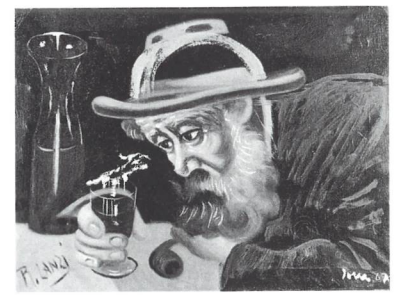
S.170
Untitled
1967, 24×18 cm



S.170a
Le Canard
1967, 53×64 cm



S.170b
Flowering Powder
1967, 47×38 cm



S.170c
Untitled modification
1967, 30×40 cm



S.171
Niente da fare
1968, 55×46 cm



S.171a
Untitled
1968, 68×54 cm
Formerly S.215



S.172
Untitled
1968 (28 Jan), 33.4×24.5



S.173
Untitled
1968, 6×15 cm



S.174
Untitled
1968, 11×8 cm



S.174a
Untitled
1968, 20×15 cm



S.174b
Extrovision d'une introvision
1968, 65×55 cm



S.174c
Untitled
c. 1968/69, medium unknown, SM 60×40 cm



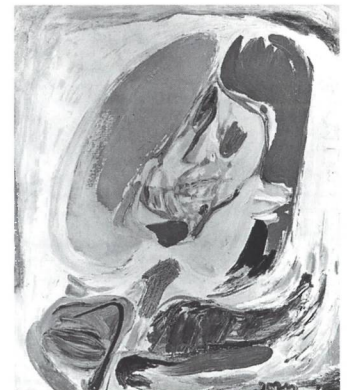
S.174d
Untitled
c. 1969, 48×38.5 cm



S.174e
Un bonhomme et son ombre
1969/70, 65.3×54 cm



S.174f
Fröhliches Unternehmen
1969-70, 46×38 cm



S.175
Die verlorene Blume
1970, 66×54 cm



S.176
Hen under aften (Towards evening)
1969, 60×47 cm



S.177
Spejlberget (The mirror mountain)
c. 1970, foil, 29.5×44.5 cm



S.177a
Untitled
1970, canvas glued to board, 23×30,5 cm



S.178
Untitled
c. 1970 (unfinished), 46×38 cm



S.179
Dove andare?
1970, 55×46 cm



S.180
Untitled
1970, newspaper, 27.6×21 cm



S.181
Untitled
1970, paper, 22.3×28.3 cm



S.181a
Untitled
1970, 50×62 cm



S.181b
Untitled
c. 1970, 60×49 cm



S.182
Untitled
c. 1970, 65×53 cm



S.183
Gengængerne (Revenants)
1970/1, 65×53.8 cm



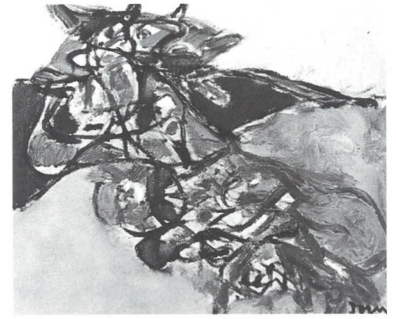
S.183a
Untitled (unfinished?)
c. 1970, medium and size unknown



S.184
Glade dage, II (Happy Days, II)
1971, 65×55 cm



S.185
Månedansen (The moon dance)
1971, 27×35 cm



S.186
Det skæve billede (The crooked picture)
c. 1970, 55×65 cm



S.187
Untitled
c. 1971, oil on plastic, 46.6×62 cm



S.188
Untitled
c. 1971, oil on plastic, 43.6×30.5 cm



S.189
Untitled
c. 1971, oil on plastic, 58×46 cm



S.190
Untitled
c. 1971, oil on plastic, 47.3×61.5 cm



S.191
Untitled
c. 1971, oil on plastic, 61.8×44 cm



S.192
Untitled
c. 1971, oil on plastic, 62×47.3 cm



S.193
Untitled
c. 1971, oil on plastic, 52.5×41 cm



S.194
Untitled
c. 1971, oil on plastic, 30.2×43.5 cm



S.195
Untitled
c. 1971, oil on plastic, 31×43 cm



S.196
Untitled
1971, oil on plastic, 30×40,5 cm



S.197
Untitled
c. 1971, oil on plastic, 42.5×31 cm



S.198
Untitled
c. 1971, oil on plastic, 41×35 cm



S.198a
Untitled
c. 1971, oil on plastic painted on both sides,
51×42 cm



S.198b
Untitled
c. 1971, oil on plastic painted on both sides,
41×35 cm



S.199
Untitled
1971, paper, 77.3×57.4 cm



S.200
Bølgen (The wave)
1970/1, 65×55 cm



S.201
Untitled
1971, 24×33 cm



S.202
Fredelig vandel (Peaceful conduct)
1971, 38×46 cm



S.203
Mødet med den grønne fisk
(The meeting with the green fish)
1971, 38×46 cm



S.203a
Primavera
1971, 51×38 cm



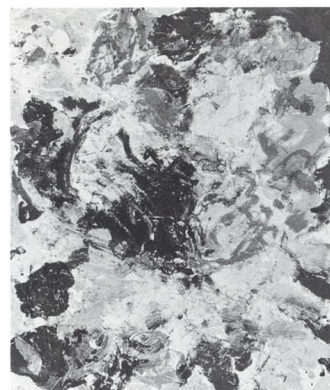
S.204
Tempête d'esprit avec rencontre sur les quais
des ondes
1972, 53.5 64.5 cm



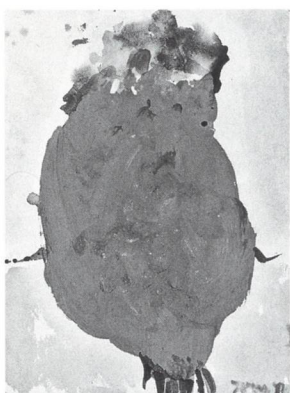
S.205
Untitled
1972 (New Year), silver foil, 22.5×17 cm



S.205a
Untitled
c. 1971/72, foil, 17.5×21.5



S.206
Untitled
1972, 47×38 cm



S.207
Untitled
1972, mixed media with oil on paper,
32.5×23.5 cm



S.208
Untitled
1972, carton, 20×15 cm



S.209
Untitled
1972, silver foil, 10.3×9 cm



S.210
Untitled
1972, paper, 41×33 cm



S.211
Untitled
1972, paper, 99.5×74.5 cm



S.211a
Untitled
1972, hardboard, 50×40 cm



S.212
1973 (Læsø), 97×131 cm

Part Three

Dis-authentications, omissions, additions and corrections

The roman figures I, II, III refer respectively to

Volume I Jorn in Scandinavia

Volume II Asger Jorn: the crucial years

Volume III Asger Jorn: the final years

Dis-authentications and omissions

Three paintings included in the appendixes were omitted from the 1986-supplement because they were then known to be unauthentic. The numbers of the omissions are II, App. 40; III, App. 88; III, App. 109. The painting III, App. 128a (S 160) is now equally dis-authenticated. The number has been left vacant.

Some works were listed and deliberately not reproduced in the main catalogue or the appendixes. They are occasional works, considered by Jorn to have been executed as student exercises or commissions that were not in line with his general work. They are equally excluded from the present edition of the supplement. A file of these and a few similar early pictures are kept in the archive of Silkeborg Kunstmuseum.

Addenda et corrigenda

Volume I

Cat. 136: dated 1942, 70×86 cm

Cat. 289: for hardboard, read canvas

Cat. 319: illustration to be reversed, top to bottom

Cat. 329: later dated by the artist 1942

Cat. 681: 40×26 cm

Bibliography 34: to be listed under 1944

Volume II

Cat. 877: ubrialone: read obriagone

Cat. 912: title: Ban-ban porte bonheur à Lucille Baj

Cat. 941: same as S.116: Le fourgeron aveugle d'un mythe
muet. 1956

Cat. 942: title: Dos tourné. 1956

Cat. 1002: Rencontre à la Kermesse. 1956. 100×81 cm wrongly
entered as the second no. 1001 without title)

Cat. 1056: 81×101 cm
 Cat. 1058: title: L'appel au sauvages
 Cat. 1075: identical with cat. 1236
 Cat. 1212: illustration reversed, bottom edge should be right edge
 Cat. 1292: verso inscribed Laissé derrière
 Cat. 1416: 75×59 cm
 Cat. 1478: 1960/1962
 Cat. 1501: illustration reversed, bottom edge should be right edge
 Cat. 1567: verso inscribed Nogle kønne blomster. 1966
 App. 108: same as cat. 1604, correctly dated 1964

Volume III

Cat. 1651: illustrated as cat. 1654
 Cat. 1654: illustrated as cat. 1651
 Cat. 1684: presumably acrylic
 Cat. 1805: Quo Vadis. Acrylic and oil, 54×65 cm
 Cat. 1807: early state of cat. 1861
 Cat. 1809: Fantasia. 1967. 35×30 cm
 Cat. 1810: Komplexer. 1968. 20×25 cm (early state of App. 134)
 Cat. 1817: 45×35 cm
 Cat. 1819: Dipinto di blu. 1968. 20×25 cm
 Also entered as App. 133
 Cat. 1824: identical with cat. 1844
 Cat. 1806: Nascita di una idea ideale. 1967. 54×65 cm
 Cat. 1820: 25×35 cm
 Cat. 1822: Nostalgia. 25×20 cm
 Cat. 1826: L'écume des jours. 1969. 46,5×38,2 cm
 Index: Blæst, read cat. 1739

Supplement

S. 22: formerly dated 1940 is from 1941
 (The entry remains under the former date).
 S.141: formerly dated 1962 is from 1969
 (The entry remains under the former date).
 S.176: formerly Untitled and with estimated measurements.
 The painting is titled Hen under aften (Towards Evening), 1969, 60×47 cm
 (The entry remains under the former date).

Cross-references 1

Correspondences between the Appendix numbers and the ‘S’ numbers are as follows:

I		II		III	
App.2	S.11	App.27	S.4	App.76	S.3
App.3	S.12	App.28	S.5	App.78	S.10a
App.4	S.15	App.29	S.7	App.79	S.28
App.6	S.18	App.30	S.8	App.80	S.29
App.7	S.21	App.31	S.9	App.81	S.35
App.8	S.22	App.32	S.10	App.82	S.50
App.9	S.23	App.33	S.16	App.83	S.59
App.10	S.24	App.34	S.25	App.84	S.61
App.11	S.29	App.35	S.26	App.86	S.74
App.13	S.34	App.36	S.30	App.87	S.75
App.14	S.39	App.37	S.27	App.89	S.89
App.15	S.53	App.38	S.31	App.90	S.90
App.16	S.65	App.39	S.32	App.91	S.91
App.17	S.67a	App.41	S.36	App.92	S.105
App.10	S.85	App.42	S.41	App.93	S.106
App.20	S.77	App.43	S.33	App.94	S.107
App.22	S.84	App.44	S.42	App.95	S.108
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		App.47	S.55	App.99	S.120
		App.48	S.57	App.100	S.121
		App.49	S.62	App.101	S.126
		App.50	S.63	App.102	S.128
		App.51	S.68	App.103	S.131
		App.52	S.70	App.104	S.132
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		App.55	S.79	App.107	S.171
		App.56	S.80	App.111	S.139
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		App.58	S.82	App.113	S.113
		App.59	S.86	App.114	S.141
		App.60	S.87	App.115	S.142
		App.61	S.101	App.116	S.143
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		App.64	S.92	App.119	S.146
		App.65	S.103	App.120	S.149
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		App.67	S.117	App.122	S.154
		App.68	S.124	App.123	S.155
		App.69	S.125	App.126	S.157
		App.70	S.135	App.128	S.163b
		App.71	S.136	App.135	S.175
		App.72	S.138	App.136	S.204
		App.73	S.152	App.137	S.171
		App.74	S.153	App.138	S.176
				App.139	S.71
				App.140	S.183
				App.141	S.115
				App.142	S.51
				App.143	S.161
				App.144	S.69

Cross-references 2

The following columns
show the ‘S’ numbers in
relation to the Appendixes:

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S.8	II, 30	S.65	I, 16	S.120	III, 99
S.9	II, 31	S.67a	I, 17	S.121	III, 100
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Cross-references 3

Correspondences between the preliminary registration numbers preceded by SIK and the numbering in Vol.I-III and the supplement are given in the following list.

Since 1986 paintings that proved to be genuine have been registered by Silkeborg Kunstmuseum with a preliminary code number, preceded by the abbreviation SIK. In 1992 the museum published a survey of 45 paintings in the magazine CRAS and separately in a brochure titled *Recent Discoveries*. At that point we decided to continue the numbering of the addendum to the 1986-supplement. However, in the present revised and augmented edition of the supplement we have preferred to arrange *all* entries into *one* chronological sequence, hoping to facilitate the reader's use of the book. The new entries are provided with a-numbers. Guy Atkins generally tried to avoid this type of numbering, but in the 1986 edition of the supplement he resorted to the device in one case, no 100a. Thus all other 'S' numbers followed by a,b,c, ... in the present edition indicate paintings discovered after 1986. As a consequence of the chosen procedure all previously alleged 'S' numbers higher than S.212 have been cancelled. S.213-S.215 have been integrated in the chronological sequel as Nos 93a, 126a, 171a.

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1	S.89a	43	S.174c
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5	S.44b	47	S.105a
6	S.127a	48	S.1b
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10	S.121b	52	S.46a
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21	S.174e	63	S.121d
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23	S.170a	65	S.52a
24	S.134f	66	S.21a
25	S.56b	67	S.156a
26	S.88a	68	S.87b
27	S.56a	69	S.181a
28	S.30a	70	S.151a
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31	S.148a	73	S.174f
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34	S.35	76	S.39b
35	S.127b	77	S.136a
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